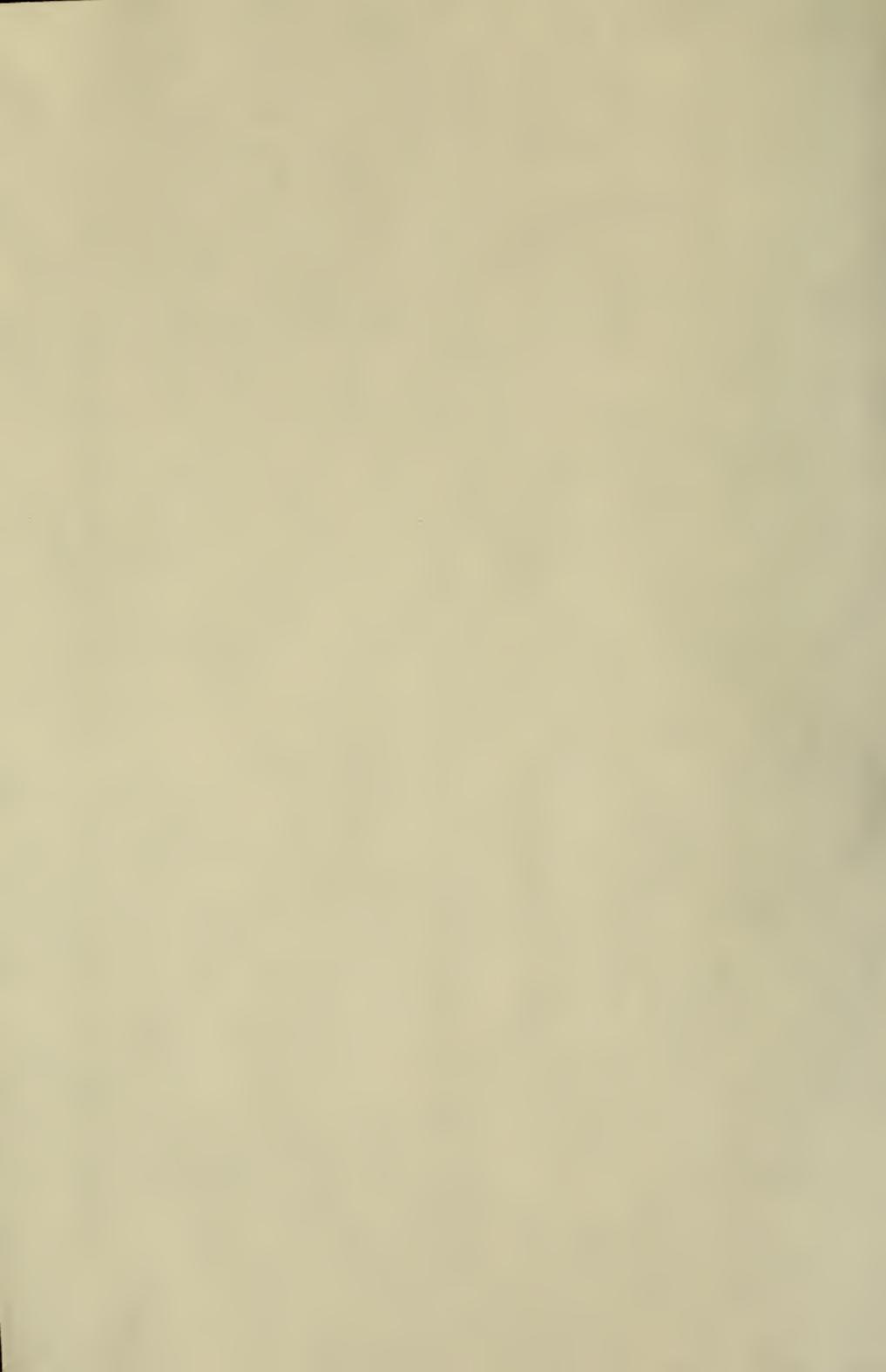




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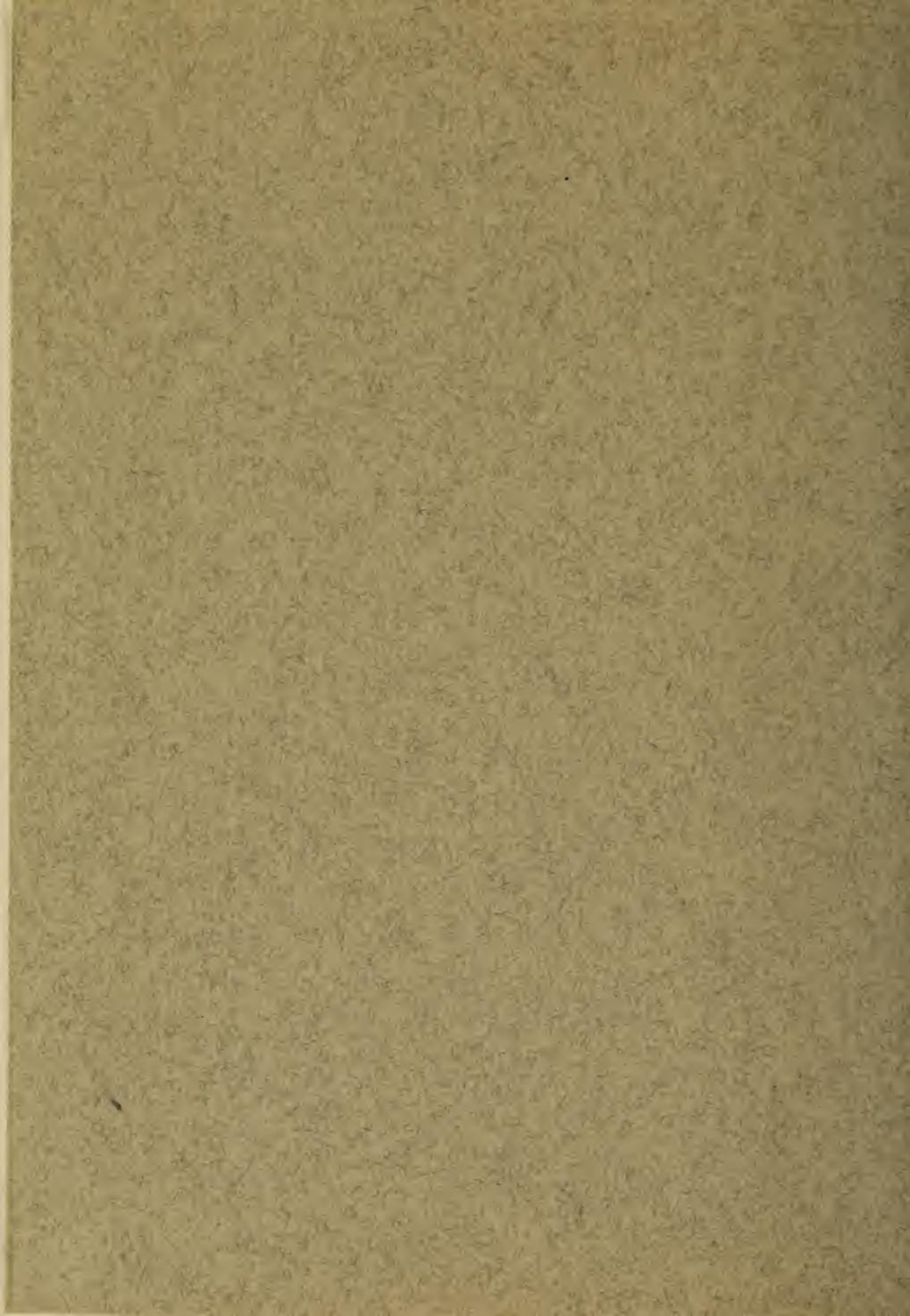
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ART NOTES

NOVEMBER, 1924

The Macbeth Gallery
15 East 57th Street
New York



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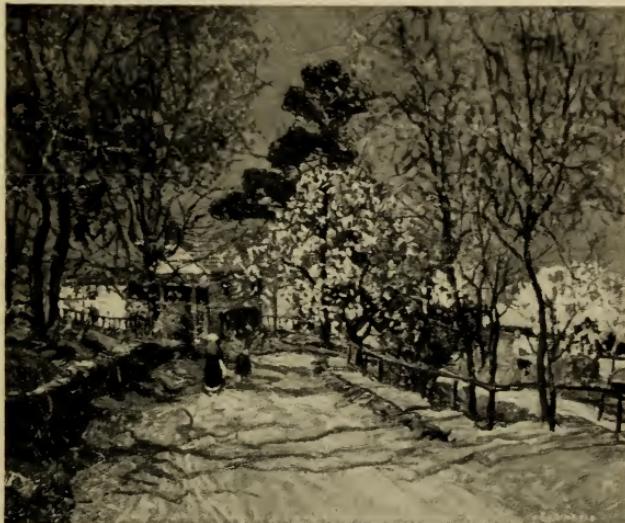
ART NOTES

Published in the Interest of American Art and the
MACBETH GALLERY

15 EAST 57TH STREET, NEW YORK

November, 1924

No. 80



ROAD IN POINT PLEASANT

Edward W. Redfield

OUR present season is rather more than usually rich in what it offers to exhibition visitors. There will be a number of group arrangements in one of our galleries, but the items of special interest are one-man shows as follows:

November 18th to December 8th

Frederick C. Frieseke, N.A.

December 9th to December 29th

Louis Comfort Tiffany, N.A.

December 30th to January 19th

Childe Hassam, N.A.

February 10th to March 2nd

Charles H. Davis, N.A.

Taber Sears (Water Colors)

March 3rd to March 23rd

Edward W. Redfield

March 24th to April 13th

Daniel Garber, N.A.

From January 20th to February 9th will be an event of special significance. This is the Centennial Exhibition of paintings by George Inness commemorating the one hundredth anniversary of his birth. The Metropolitan Museum has definitely stated that it does not intend to hold such an exhibition, and the National Academy of Design, the only other official organization

in New York which would have been eligible for such an honor, is too much engaged in its own centenary to be able to take such an exhibition under its care.

While we realize that the extent of our galleries does not make possible as complete a showing as the occasion demands, we are going to do the best we can, and we promise a group great in interest, if small in number. As a result of our announcement in the last *ART NOTES* of our intention to hold such an exhibition in the event that the Metropolitan Museum did not, we have already received several offers from private owners of out-standing pictures, and we have no doubt that there will be many others equally ready to cooperate in so important an undertaking. It will be our aim to show various periods of Inness's work with special stress on the great landscapes of his later life.

At this writing we have on the walls of one of our galleries a fine group of new pictures by Chauncey F. Ryder. Mr. Ryder in his work this summer has gone very far, and these pictures, most of which are small, are a real delight in their freshness and wholesomeness of spirit.

Whether we swear by or at the work of Alfred Stevens, there is food for thought in the few quotations interspersed here and there in this number of *ART NOTES*, which are from a collection of his sayings published some years ago.

Since ART NOTES first called attention to Malcolm Parcell as one of the brightest lights on the artistic horizon, he has been getting more and more attention both in public exhibitions and on the part of picture owners.

His beautiful "Portrait of My Mother" received favorable comment when it was first exhibited in the Carnegie Institute last spring. In the present exhibition of the Chicago Art Institute this, and his second portrait, "Jim McKee," have won for him the Logan Medal with a money prize of a thousand dollars, as well as the Harris Bronze Medal and three hundred dollars. This is a notable recognition of a young painter who we believe will come to occupy a very high place among our artists.

We have been favored from time to time during the past two or three years with fine examples of his work and we hope during the present season to have several new pictures by him to submit to our visitors.

I think there are few of our art museums which offer a greater practical benefit in their lecture courses than the Art Institute of Chicago.

In its November bulletin is shown a course of lectures lasting throughout the winter on many phases of art which ought to have the greatest significance for the average home owner: "The Bride's Home," "The Making of a Picture," "Modernizing an Old Home," "The Country Home," "The City Home," "The Problems of

the New Architecture," are suggestive titles. Two other lectures that might be listened to with benefit are: "Is There Any Art in America?" and "The Relation of the Arts to Life."

A course like this, with the attention drawn to it that the Art Institute publicity men always seem to be able to get, is bound to have more than passing influence on the rising generation.

To Chicago goes the credit of the first weekly magazine of art to be published in connection with a daily newspaper. The *Chicago Evening Post*, which for some years has given a good deal of space to art matters, now publishes a Magazine of the Art World as a supplement every Tuesday. It is a sheet of twenty-four pages entirely devoted to all phases of art activities, not only in Chicago, but throughout the rest of the country as well.

Whether or not the claim of the first issue that Chicago is the art center of America is entirely justified, the fact that here is a great paper giving its hearty support to art matters in a way that support has never been given before, will do much to make art a subject of general knowledge.

The art sections, so called, of our New York papers, might put greater emphasis on the last of the captions "Drama, Music, Radio, Art" which are usually found on their covers. In too many cases the "Art" could be spelled with a very small a.

Printers Ink, most useful of advertising magazines, recently conducted a competition to find the oldest house organ in the country. When the returns were tabulated, ART NOTES had the proud distinction of second place on the list. The first antedated us by several years, but our Number One, dated October 1896, certainly holds the record, so far as art gallery publications are concerned, by many years.

We are often asked if our gallery was the first to deal in American paintings. We were not; but we were the first to have specialized in them and to have continued that specialization without interruption to the present time. All of the older galleries, and there are but few of them now in existence, who handled American work before us, either did so in connection with the pictures of other schools, or have introduced foreign productions since.

Our own tradition of Paintings by American Artists is still unbroken.

I am a partisan of good picture dealers. It is they who create connoisseurs, . . . who uphold and set off our qualities in the eyes of the ignorant, and who save us from having to sing our own praises.

A most useful booklet on various phases of interior decoration is published by the Pittsburgh Plate Glass Company. Its advice is pertinent on many matters that are apt to confuse the average home owner, but it is more accurate in its re-



MEETING OF THE TWO SEAS

Emil Carlsen, N.A.

A splendid example sold by us some years ago and now repurchased for our collection

marks on other things than in its surprising statement that pictures are now bought for their place in the scheme of decoration rather than because they are pictures.

The writer of this choice bit is apparently entirely ignorant of the fact that there are still a great number of people who can and do appreciate pictures for their own sake; to whom a picture is a vital part of life; and to whom the desire to surround themselves with things of beauty and meaning has not yet given way to the apparent effort of our decorators to convert every home into some kind of museum, or worse, a laboratory in which their individual eccentricities may be tried out at the expense of the home owner.

In our own galleries we had an admirable example just recently of the conflict of ideas between one of these decorator people and a client of taste as well as wealth whose new home he had been directing. She is the owner of a small but fine little group of home-making pictures which we were called upon to reframe to suit more restricted wall space. As the last of the mouldings were being selected, the decorator made what was evidently a last effort to accomplish a result that he had broached before: "Your walls would look so much better, you know, if you dispensed with these pictures entirely." There was no perceptible pause before the reply which was his final and emphatic order: "I like my pictures, I miss them, and I must have them."

If more of our American home builders of today had the fine courage to stand up on their two feet and flatly refuse to be told what "isn't being done" we should see less of these houses that are not homes, and rooms that look as though they might be attractive after the moving-in process were completed.

The period in which Childe Hassam was painting the first of his New York street scenes will always rank among the best in the history of his work. Of those pictures his "Messenger Boy Series" holds first place in the esteem of collectors.

"Little Old Shops—New York," reproduced on page 1401, is one of the best of these. We have recently bought it as a welcome addition to our collection, and offer it for the consideration of those who enjoy the really fine things in American art. It measures fourteen by seventeen inches and is priced at eighteen hundred dollars.

Mr. Hassam discovered Montauk Point on the eastern end of Long Island as a painting ground about four years ago. The rugged contours of its headlands and its quiet, colorful coves alike have provided him with painting material peculiarly sympathetic. Each summer since then, he has spent at least part of his vacation at some section of Montauk, usually living in a tent and always working as diligently as only Hassam can paint when he is in the mood.

For the opening exhibition of the New Year we are going to have an opportunity of showing the painting results of these four summers. The collection will occupy both of our galleries and will provide a splendid opportunity to see an unusual side of Mr. Hassam's work.

The greatness of a work is not to be measured by its dimensions.

William Sartain died on Saturday, October 25. While lacking by a few years the distinction of being America's oldest painter, his active work covered such a large part of our country's art history that it is perhaps not too much to speak of him as the Dean of Eastern Painters, at least. From his earliest years his artistic inheritance derived from his father, John Sartain, the old Philadelphia engraver, gave promise of the rich canvases by which he became so well known in the early part of this century.

His quiet meadows with great rolling clouds, and later, his delicate rendering of the French countryside, today represent him in many homes. The portrait and genre side of his work found favor more especially with the great museums both here and abroad. His "Reading from the Koran" has long been in the possession of the Metropolitan Museum and as ART NOTES not long ago pointed out, another similar subject was recently purchased by the Luxembourg Gallery.

Mr. Sartain's connection with us was a long and pleasant one. Our files have numerous letters from him, mostly written from abroad, in which his keen humor is an ever present quality. He was a harsh critic of faddists in art and he always believed that a good picture would have a permanent position regardless of how much fashions might change. He was consistent in this belief in his own work, which, up to the time he passed the height of his powers, was always dignified, sane, and beautiful. We shall miss his little visits and his timely puns, of which he always had a goodly share.

Because he died quietly in a hospital, his last little joke was never realized: for some years he had carried in his pocketbook a piece of paper on which he had written: "The bearer, who has just been killed by an automobile, is William Sartain, an American painter."

Another good friend whose work will no longer be seen in current exhibitions, was Mrs. Charlotte B. Coman, who, with nearly five score years to her credit, passed away on November 11th at a sanitarium in Yonkers, N. Y.

Oldest by many years of America's woman painters, she lived to see her work gain steadily in quality and in public approval. Nothing in her whole life probably pleased her more than the presentation to the Metropolitan Museum of one of her characteristic mountain pictures, by a group of her devoted friends. This and the sub-

sequent purchase for the Brooklyn Museum of another picture, came as a fitting ending to her long career. She did little painting thereafter, though she still insisted that she was about to do her best work.

Alone in the world, the last of her family, and almost totally deaf, she was an inspiration in cheerfulness. I shall never forget one of my last impressions of her. I had called at her studio by appointment and, on getting no answer to repeated knocks, pushed open the partly open door. She sat in a small rocker in the center of the room, fast asleep, a copy of a religious paper on her lap,—on her face an expression of perfect contentment.

That was the Mrs. Coman whom so many of us knew and loved.

A recent addition to American Art Bibliography that should be of more than average interest to ART NOTES readers is Mr. Eliot Clark's volume on John H. Twachtman in the Sherman series.

In typographical makeup this is quite the equal of the other books of the series, and in his delightful style Mr. Clark has followed the work of this master from his early days with keen discrimination and discernment. The book is handsomely illustrated and gives the most comprehensive discussion of the artist and his work that has yet appeared. It should be in every art library, large or small.

Child Hassam, N.A.

LITTLE OLD SHOPS—NEW YORK



In connection with the above we cannot help but be gratified by the fact that in the review of the book by Mr. Royal Cortissoz in the *Herald-Tribune*, the two paintings reproduced as representative of Twachtman's art of two distinct periods both came originally from our exhibitions and passed to their present owners through this gallery.

New pictures by Frederick C. Frieseke have just been received from his Paris studio. His exhibition will open just as this appears and although we have not yet had an opportunity to get well acquainted with them ourselves, we feel that they are going to give lovers of his work a real treat.

The painter who always paints the same picture pleases the public, for the sole reason that the latter recognizes it easily, and considers itself a connoisseur.

Grand Rapids, Mich., is the latest of the smaller art associations to acquire permanent quarters. Through the generous gift of Mrs. Emily J. Clark, well known collector, an old colonial house with its grounds was put at the disposal of the association. This has now been remodeled and added to, and a beautiful and commodious art museum is the result.

The permanent collection of paintings includes over thirty representative canvases by the foremost American painters. The motive of the collection, to quote from the report of the director,

is "not so much the accumulation of art objects after the fashion of a great museum, as to provide a pleasant and intimate center where art may become familiar, and from which its beauty and service may go out to the community."

An art center formed with such ideas should go far in directing and helping popular taste.

The catalogue of the latest exhibition of the art department of the Texas-Oklahoma Fair, held at Wichita Falls, Texas, has a two-page introduction addressed to visitors who are not often found in art galleries. It tells something of how pictures are painted, something of the artists and their point of view, and gives some good advice on how to look at pictures.

A good deal of it could be reprinted to advantage for circulation in a wider field. The following paragraph will suffice to show how generally the excellent advice might be heeded with advantage to all concerned:

To set a work down as bad without a thorough knowledge and understanding of the artist's point of view and without having cultivated the powers of observation and analysis which the painter must have cultivated to produce the work, is to pass judgment unwisely.

And many an exhibition center could do worse than put before its visitors this blunt statement from the same catalog:

The Texas-Oklahoma Fair wishes to urge those who are thinking of purchasing pictures to take advantage

of the labor, thought and money that have been given to bring this collection before you.

Many great painters are hurtful to youth. One must have reached a certain age to "embrace" them without danger.

It was my privilege not long ago to visit Daniel Garber and E. W. Redfield in their beautiful studio homes near the Delaware River. It was my first acquaintance with the country made so familiar by the "New Hope Artists," and I came away not only full of enthusiasm for the beauty of the country itself, but with keen appreciation for the way the best painters there have interpreted both the country and its spirit.

Both of my hosts had a number of pictures, old and new, to show me, and as a happy result, we are later in the season to have the real privilege of showing the best of them to our visitors.

Mr. Garber has had one-man exhibitions with us before, but this will be our first opportunity to show more than a single canvas by Mr. Redfield. Both collections will present a rare chance for the selection of first quality canvases by these two distinguished artists.

I doubt if there are many studios like Mr. Redfield's. It is the only one I have ever seen in which not a brush, tube of paint, or palette is to be found. The reason is that every last stroke on his canvases is put on out of doors in the actual presence of his subject. The studio is

used as a place to review his work, and more particularly, a place, and a beautiful place, to live.

As a little innovation, for the present season at any rate, we intend to carry a group of etchings by such of our painters as include that delightful branch of art in their activities. At present we have an excellent selection of etchings and lithographs by Chauncey F. Ryder and by Daniel Garber. Before this appears we hope that other painter-etchers will be added to these. Those who like to present for wedding and Christmas gifts something other than the routine articles will find these a pleasant and inexpensive solution to the ever-present question "What shall I give?"

A man is not vigorous because he is violent.

We must be poor advertisers. For some years we have been trying, through the better magazines and newspapers, to acquaint people with the fact that we deal in original paintings by American Artists. We have not succeeded in making this clear. Every mail brings requests for almost everything connected with art which we do not have, and particularly for reproductions of paintings both native and foreign.

Some day some way may be found for us to add the best of the reproductions to our stock. Meanwhile we are building up quite a business for some of the leading print publishers, to whom we always refer these inquiries.

Those who want reproductions—and a good reproduction is a better artistic investment than a poor painting—could not make a better start than to get the list compiled by the American Federation of Arts in Washington, of their circulating exhibition of prints by various publishers. A fine selection of pictures is included and the price of each reproduction is quoted. Unfortunately, unless a recent revision has been made, sizes are not given, but this information is readily secured. The catalogue sells for five cents to cover mailing charges.

Another publication of the American Federation of Arts, to which we are glad to call attention, is *American Art Sales*, issued monthly from December to June inclusive. This gives detailed listings of all auction sales of Paintings, Prints, Drawings and Sculpture in the United States, and is a most useful reference text for those who like to keep in touch with the financial side of art matters. The subscription price is twenty dollars for the season.

Requests for either of the above publications should be addressed to The American Federation of Arts, Washington, D. C.

With the exceptions of the Hearn gift to the Metropolitan Museum, the Evans installation in the National Gallery, the Butler Inness collection in the Chicago Art Institute, and the J. G. Butler, Jr., gift to Youngstown, O., probably no other



THE BIRCHES

J. Alden Weir, P.N.A.

One of his finest landscapes which we now offer for sale

museum has been so enriched in pictures by individual private gift as has that in Los Angeles through the generosity of Mr. and Mrs. William Preston Harrison. The whole rotunda of the Museum has been devoted to the Harrison Collection, which has lately been increased by the addition of five new pictures, including excellent examples of the work of Edward Redfield, Hayley Lever and Frederick C. Frieseke.

Los Angeles is to be congratulated on the fact that two of its leading citizens see fit in their lifetime to add so much to the art interest of a city usually more closely associated with business than with art.

The painter is, in the world of art, the most petted and most rewarded, and it is he who complains the most.

Dayton, Ohio, is probably the first city in the country to adopt a circulating collection of pictures. About forty American artists have contributed what Dayton calls Portable Pictures, which are put into circulation under the same rules and regulations under which the public library issues books. On the back of each is printed the main facts of the artist's life and record, and a few lines of criticism to serve as an avenue of approach in intelligently looking at it. The artist's selling price is marked on it in the hope that a buying interest will gradually be developed.

The following from a circular further describes the workings and results thus far obtained:

In this way the man of moderate means is enabled to hang in his home, for leisurely study and appreciation, worthy pictures by the best men, and can learn to afford to buy, in moderate sized canvases, the works of men that he had perhaps thought quite beyond a bowing acquaintance. The buyer of the small picture becomes later the buyer of the larger picture and is constantly building up a first hand knowledge of American artists through the leisurely study of their works in his own environment without distractions.

During the last three years, aside from the small pictures sold while in circulation, through the influences of the Institute seventy important pictures have been sold in the city where previously no interest existed. In some instances the children in a school room have saved their nickels and dimes and bought as a permanent possession for their school room pictures from the Portable Gallery.

Throughout this country there have always been the few who cared for these better things of life because their position has put them in touch with these advantages. Yet the love of the beautiful is universal; the reaction to it immediate when it is made available. The "Dayton plan" in brief is to make it easy for every one to come in touch with things worthwhile and the Circulating Gallery of Portable Pictures is an endeavor to do this in the field of art.

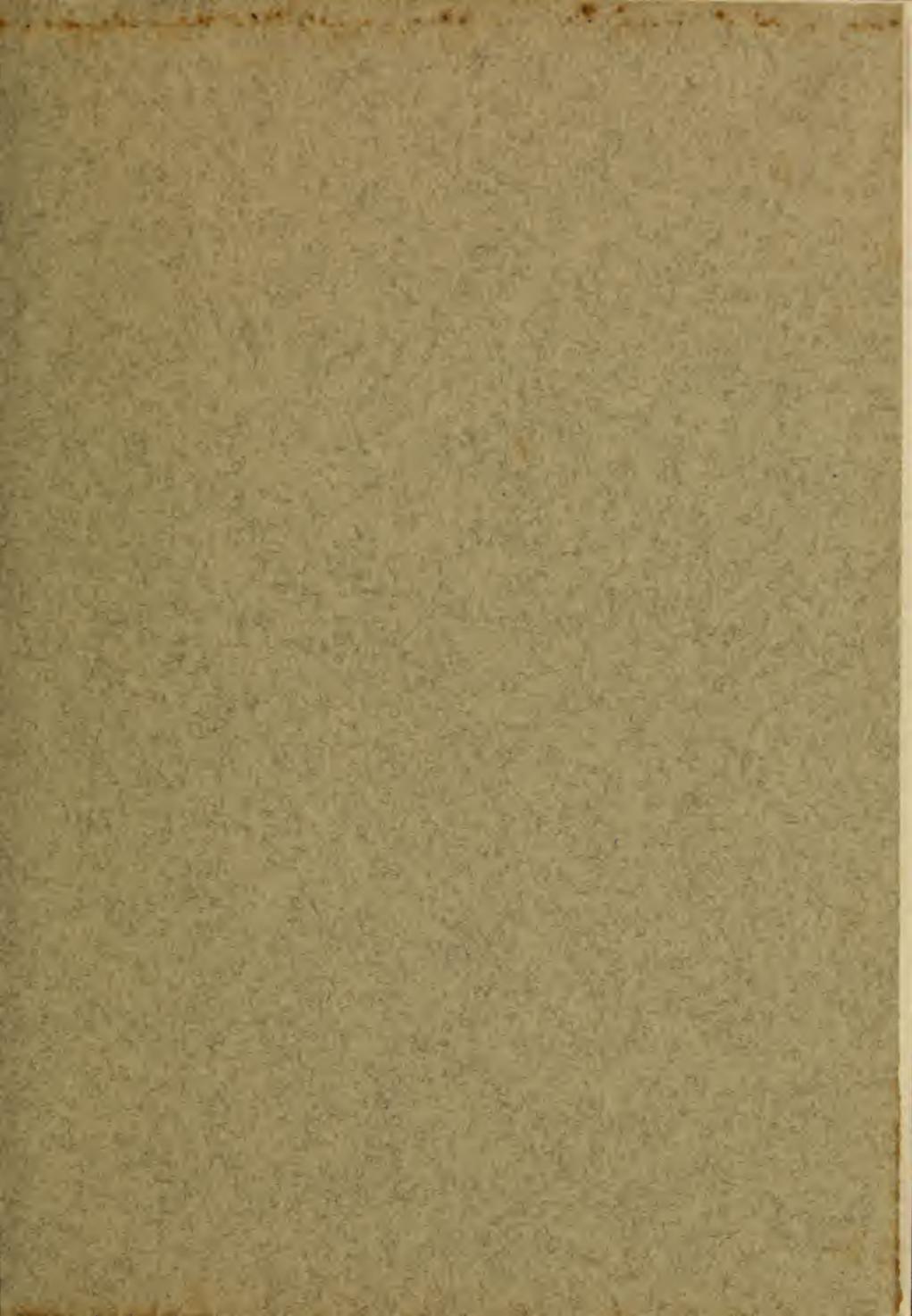
Paul Dougherty returned the last week in October from an extended stay abroad. He has brought back not only a number of sketches which provide the best of painting material, but a great enthusiasm for what he has learned in his months in France. We are eagerly looking forward to the new pictures.

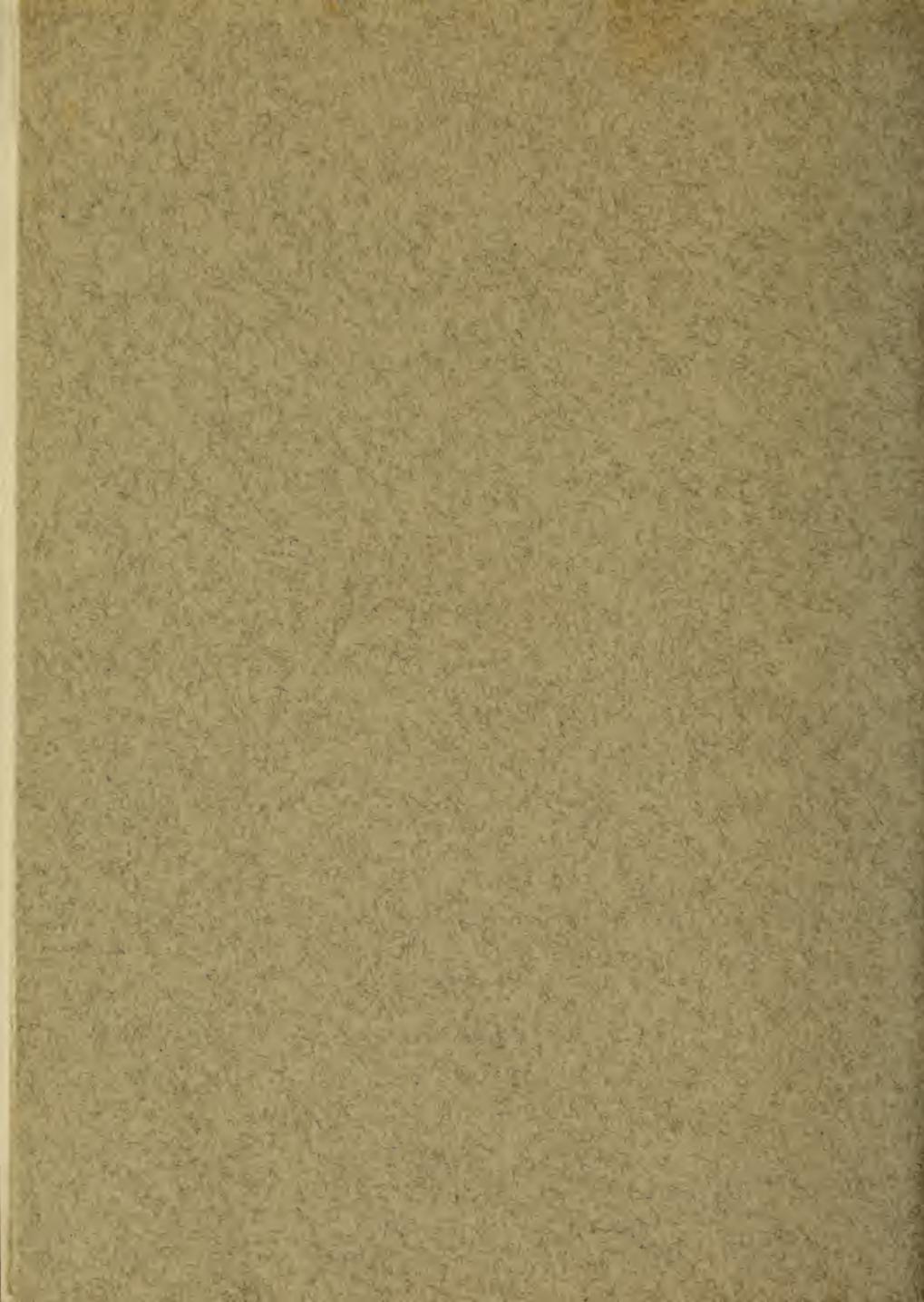
For the information of those now receiving ART NOTES for the first time, it may be interesting to record that the first number appeared in October, 1896, a little more than four years after the founding of the gallery. Three or four numbers have appeared in each art season, and, while they deal largely with gallery events, they provide many interesting sidelights on contemporary events in the art world in general.

Employing no traveling agent, the gallery depends upon ART NOTES to act as its representative among those not near enough for personal contact, and it is our aim always to present something which may interest those who are concerned with the development of American art.

The work of the most prominent of our American artists, living and dead, is at all times represented in our collection. We cannot, of course, show more than a small part of them on our walls at any one time, but our private rooms are always at the disposal of those who wish to see special things. We hope that our visitors will not hesitate to make their wants known, whether or not they have any intention of buying.

For those out of town who may wish information about the work of any of the men on our list, we have photographs and full descriptions which we will gladly furnish, and the pictures themselves can be sent on approval to responsible inquirers without cost or obligation to purchase.













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